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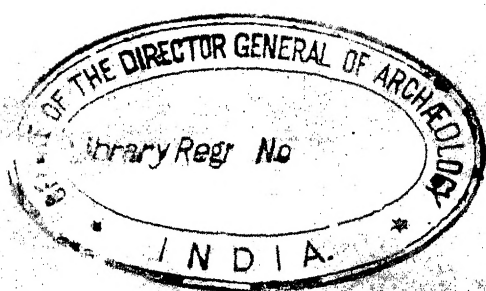
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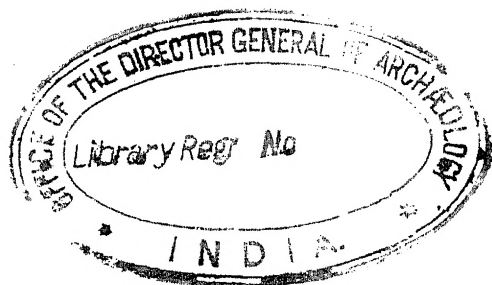
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PREPARED IN HONOUR OF
HIS EXCELLENCY
SIR WILLIAM MALCOLM HAILEY

M.A., G.C.S.I., G.C.I.E., I.C.S.

GOVERNOR OF THE UNITED PROVINCES
ON THE OCCASION OF HIS KINDLY PERFORMING
THE OPENING CEREMONY
OF THE CURZON MUSEUM OF ARCHAEOLOGY
ON WEDNESDAY, THE 25TH JANUARY, 1933





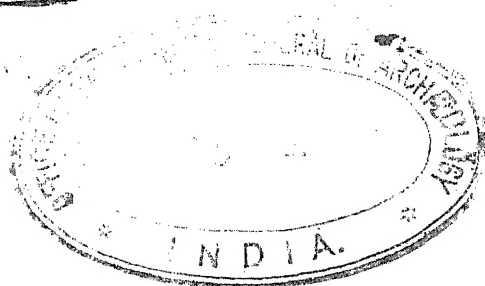
His Excellency Sir WILLIAM MALCOLM HAILEY
G.C.S.I., G.C.I.E., I.C.S.
Governor of the United Provinces

HANDBOOK TO THE
SCULPTURES IN THE
CURZON MUSEUM
OF ARCHAEOLOGY
MUTTRA

BY
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PREFACE

NEED for a Handbook to Sculptures in the Muttra Museum has been felt for a long time. The Catalogue of the Muttra Museum prepared by Dr. J. Ph. Vogel and published in 1910, invaluable in its own way, has been in the first place rendered out of date by the subsequent addition to the Museum of a large number of antiquities of much historical and artistic value, and secondly its bulk does not recommend it for the use of those casual visitors who wish to spend a couple of hours in its rich galleries and desire to turn their visit to utmost advantage with the aid of a guide which will introduce them to this mine of art with the magical word "Open Sesame."

The present Handbook seeks to supply that want and has within limits of its allotted space endeavoured to present a connected account of the Museum antiquities in as organic a manner as possible.

I have accepted the traditional year A.D. 78 as the first year of Kanishka's reign, which I have found to offer satisfactory conversion of all

Kushāṇa dates. My thanks to many scholars, specially Drs. Vogel and Coomarswamy whose works I have freely used in the preparation of this booklet are too deep for words. And I am also thankful to Mr. Jagan Prasad Chaturvedi, office-clerk in the Curzon Museum, who has given constant help in preparing the typed copy of the Manuscript.

Mr. D. W. Crichton, Superintendent, Printing and Stationery, United Provinces, Allahabad, deserves our hearty thanks for his prompt interest in kindly getting the Handbook through the press in a fortnight's time.

VASUDEVA S. AGRAWALA.

22nd December, 1932.

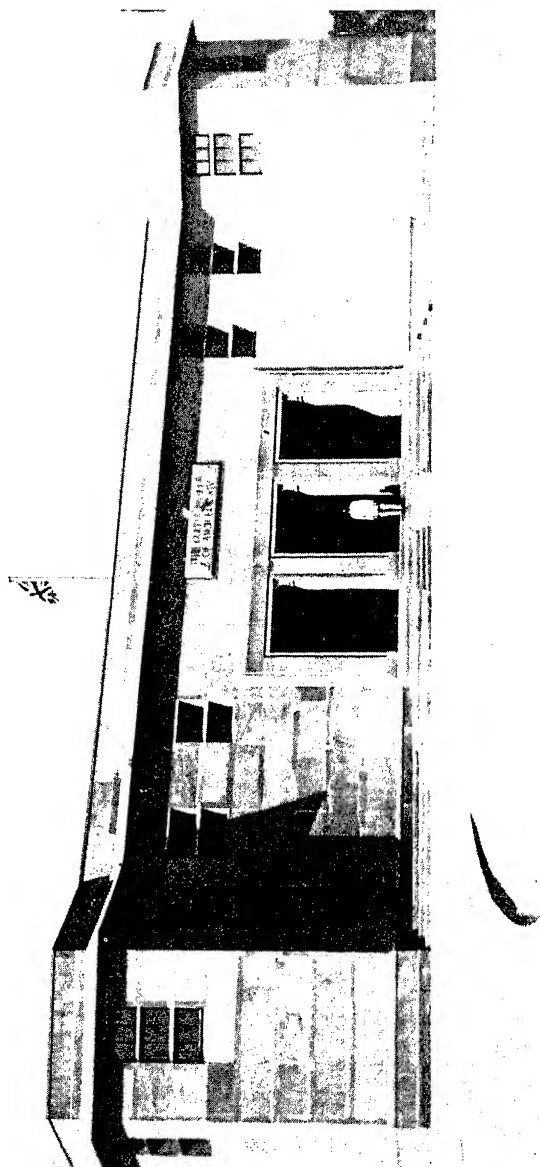


Fig. 1
Muttra Museum Building : Front View

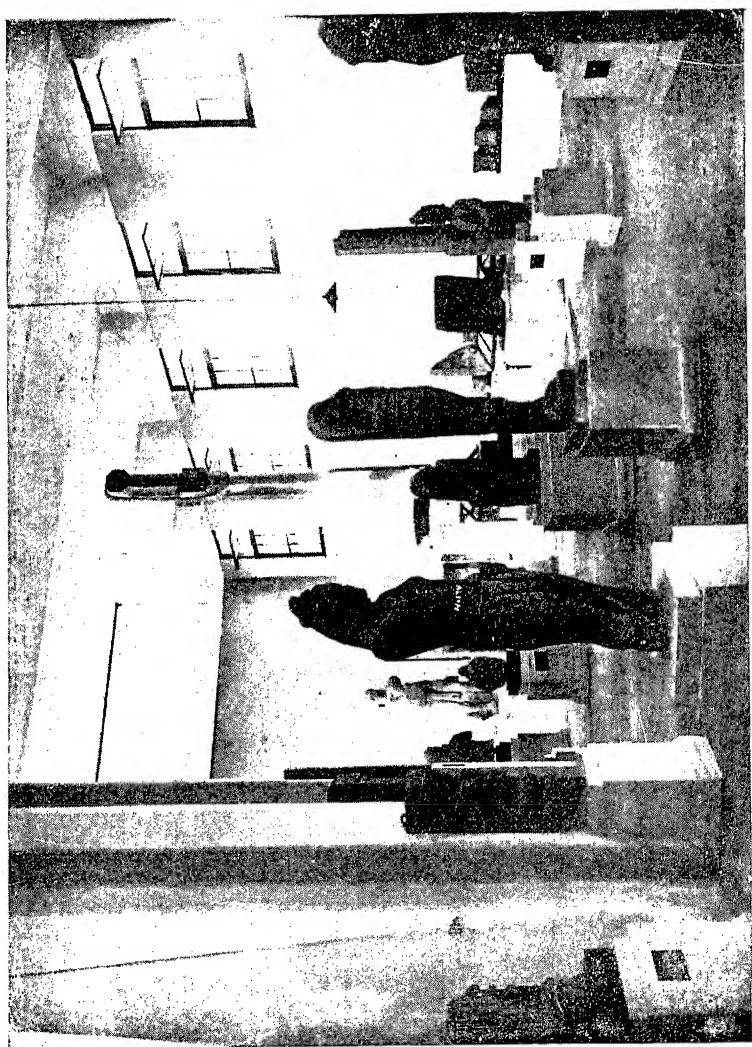


Fig. 2
Arrangement of Exhibits in the Central Hall [Court A]

MUSEUM AND ITS HISTORY

THE idea of starting an Archaeological Museum at the renowned historical city of Muttra originated with the famous Mr. F. S. Growse, Magistrate and Collector of the district, in 1874, and a start was made by housing together the then available antiquities in an artistic small building situated near the local Civil Courts and quite in proximity to the site where once the great monastery of the Kushāṇa Emperor Huvishka existed. After making certain alterations to the building to improve its accommodation and illumination, the Museum was opened to the public in the year 1881. The history remained uneventful until the year 1900, when its control was made over by the Government to the Muttra Municipal Board. In this second phase of its life, by sheer luck the Museum entered upon its remarkable career, for in 1905 the antiquities attracted the attention of the then Superintendent of the Archaeological Survey, Northern Circle, Dr. J. Ph. Vogel, and in 1908 of the veteran Pandit R. B. Radha Krishna, who two apportioned between them, as it were, the enviable task of

imparting to the institution much of its present prestige, the former interpreting to an interested world the great achievements of the ancient Muttra School of Sculpture by the publication of his scholarly Catalogue (1910) and numerous other essays, and the latter literally overwhelming the world of archaeologists by a series of singularly fortunate and brilliant discoveries of great archaeological and historical interest, which included amongst others the Yūpa of the time of Vāsishka and the portrait statues of Kushāṇa Emperors. By the zeal and ceaseless efforts of Pandit Radha Krishna the collection increased quite rapidly and within a few years of his assuming charge of the honorary Curatorship, the accommodation available in the old building began to prove inadequate in coping with the continual additions. This lack of space not only disheartened further exploration, but also forbade the proper display of the existing material. Since 1912 the United Provinces Government had taken over control of the Museum from the Muttra Municipal Board, hence representations were made to them on the subject of soon providing enough accommodation and relieving the congested over-crowding. The Government realized their responsibility in the matter and decided on the termination of the War to devote funds to the construction of a new building. The resolution

materialized in 1926 and in March 1929 the beautiful building in which now the entire collection has been housed became ready. The work of shifting was expedited by the kindness of His Excellency Sir William Malcolm Hailey whose Government made a prompt grant of Rs.10,000 for the removal and refixing of exhibits in their new home.

The new Museum edifice commands an extensive park-view and impresses as a work of solid architectural beauty. Its galleries are lighted by high clerestory windows, designed to secure ample and well-directed oblique illumination in all its parts. The distemperring scheme of the interior has been conceived in a fine restrained taste so as to permit the collection having its full effect upon the visitor. The task of arranging and fixing exhibits on pedestals was accomplished by Rai Bahadur Rama Prasada Chanda, late Superintendent, Archaeological Section, Indian Museum, Calcutta, whose scheme combined in a wise manner all the principal needs of an ideal arrangement, and considerations of chronology, iconography, style and religion received their full share of attention in the work of distributing exhibits over different courts. Arrangement on the side benches and also labelling have been done by me with a view to assist visitors in fully understanding the exhibits. It remains to be added

that much of the progress outlined above would have remained unachieved, but for the infinite interest taken by Mr. W. C. Dible, I.C.S., Collector and Chairman, Museum Committee, whose wise direction of its affairs has contributed in a very large measure towards the successful enshrinement of this Temple of Muses in its present new form.

The Muttra Museum now ranks as the foremost institution of its kind in India for the history and art of the Kushāṇa period extending from first to third century A.D. Its collection comprising no less than 4,000 antiquities has been highly spoken of by art-pandits and pronounced to be of supreme archaeological and historical value by leading scholars of Indology. A visit to the Museum is sure to prove highly educative and interesting to lovers of Indian art and history.

CHRONOLOGY OF MUTTRA ART

For an idea of the relative chronology of Muttra art, it will be found useful to remember the following table of periods and names :

Buddha, 623 B.C. to 543 B.C.

Mahāvīra, 599 B.C. to 527 B.C.

1. Maurya period, 325 B.C. to 184 B.C.
2. Śuṅga period, 184 B.C. to 72 B.C.
3. Kshaharāta Satraps of Muttra, *circa* 100 B.C. to 57 B.C.

(a) Satraps Hagān and Hagmāsha.

(b) Mahākshatrapa Rājula.

(c) Mahākshatrapa Śoḍāsa, 81 B.C.

(d) Kshaharāta Ghaṭāka.

4. Revival of the Śuṅgas at Muttra, 57 B.C. to *c.* 20 B.C.

Kings Gomitra and Vishṇumitra, etc.

5. Kushāṇas, *c.* A.D. 1 to A.D. 176.

(a) King Kushāṇa or Kadaphises I, *c.* 1 to *c.* A.D. 40.

(b) Wīma or Kadaphises II, *c.* A.D. 40 to A.D. 77.

(c) Kanishka, A.D. 78 to A.D. 101.

(d) Vāsishka, A.D. 102 to A.D. 106.

(e) Huvishka, A.D. 106 to A.D. 138.

(f) Vāsudeva, A.D. 138 to A.D. 176.

Then followed the disruption of the Shāhānu-shāhi empire after the death of Emperor Vāsudeva..

6. Guptas, A.D. 320 to c. 500.
7. Early medieval period, A.D. 600 to c. 900.
8. Late medieval period, 900 to 1,200.

The age of the Kushāṇa Emperors is the golden period of Muttra Sculpture, which existed from very ancient times, but now entered upon the most active part of its career. Muttra became the premier centre of the art of the sculptor and image-maker, and its workshops became the warehouses for supplying images to such remote parts of India as Sarnath, Sanchi, Sravasti and Kasia, where images of typical Muttra red sandstone of Sikri and Rup-bas mines have been discovered. Muttra art of this period is marked by the following features, viz. a continuation of the traditions of the old art of Bharhut and Sanchi and its development in new forms, popularity of the Kubera, Yaksha and Naga worship, origin of the Buddha and Bodhisattva images, execution of images of numerous Brahmanical deities and a simultaneous growth of Buddhist, Jaina and Hindu art.

COLLECTION

CENTRAL HALL

THE two wings of the Museum are spread out like the feelers of a gigantic insect perched westwards. Visitors should approach from the east side and walking up the stone-platform in front of the portico, enter the Central Hall through the Main Door. This point is the centre of the two wings, that on the right side contains at its farthest end the Workshop, Curator's Room, Office and Library. Adjoining the Library wall is Court A and then North-half portion of Court B. Towards the left of the visitor are continued South-half portion of B Court, C and D Courts and a portion of the F Court.

Immediately on entering the Hall we meet with the colossal portrait statues of two Kushāṇa Emperors, viz. W'ima Kadphises II (*circa* A.D. 1 to *c.* A.D. 40) seated on Simhasana on the right and Kanishka (A.D. 78 to A.D. 101) standing on our left. These two statues together with a third standing figure exhibited here and representing the Great Satrap Chashtana, were excavated in 1911 by Rai Bahadur Pandit Radha Krishna from the portrait gallery (*Devakula*) of

Kushāṇa Emperors at Mat, situated about 9 miles north of the city of Muttra, and they are hailed as the only surviving portraits of historic kings in the whole field of Indian art with perhaps the exception of the effigies of royal Andhra donors in the Great Chaitya-hall at Karli. The inscription on the colossal statue seated on a lion-throne or Simhāsana, indicated by two lions placed on either side, gives the name with full royal titles as Mahārāja Rājātirāja Devaputra Kushāṇaputra Shāhi Vama Takshama, which makes it almost certain that the portrait represents W'ima, predecessor of Kanishka, and son and successor of the first Emperor Kadphises I, whose proper name according to Prof. K. P. Jayaswal was Kushāṇa. Emperor W'ima has been styled in the Kharosthi legend of his coins as a *Māheśwara*, 'devotee of Siva'. W'ima's successor was Kanishka, about whose identity in the form of the standing figure on the left, there cannot be the slightest doubt, for the Brāhmī inscription on it reads :—*Mahārājā Rājātirājā Devaputro Kānishko* "The king, the king of kings, His Majesty Kanishka." (Fig. 3.) This is a lifesize statue and it is much to be regretted that its head could not be traced, the rest of the features being those repeated on his coins. The figure is powerfully built, clad in a loose overcoat and a tunic under it, long trousers and conspicuous padded boots with straps round

the ankles similar to those worn nowadays in Turkestan. The king holds in his right hand a mace strengthened by five ornamental bands and in his left a sheathed sword fastened by means of two straps to the upper garment. Kanishka, as one of the greatest emperors of history, included in his empire all North-Western India, probably as far south as the Vindhya and as far east as Benares, regions of Kashmir, Gandhara and Pamir, as well as Kashgar, Yarkand and Khotan in Chinese Turkestan. Though a devout Buddhist he was a liberal patron of many faiths, and is said to have summoned the fourth Buddhist Council in the Kundalavana monastery of Kashmir over which Vasumitra presided. His capital was at Peshawar and Muttra was the seat of a provincial satrapy. The great flourishing period of the Muttra School of Sculpture coincides with the reign of Kanishka and his successors Vāsishka, Huvishka and Vāsudeva. Diagonally in front of Kanishka's figure stands the torso of another royal prince, clad in typical Kushāṇa dress and designated *Shastana* in the Brahmi inscription on it, which is but another form of the name *Chashtana*. He was the founder of the Saka satrapy of Western India with capital at Ujjain and the discovery of his youthful portrait in the *Devakula* of the Kushāṇa Emperors is suggestive of some relationship with Kanishka, who seems

to have wielded authority over Western India through Swāmī Mahākshatrāpa Chashtāna.

Having seen these portrait statues, visitors desirous to follow the development of the plastic art of Muttra from its earliest period, should move towards their right and begin in the north corner of Court A, where earliest exhibits of the Maurya and Sunga periods have been displayed. Our attention is first drawn by the most conspicuous and archaic statue of the Muttra Museum, the colossal Yaksha (Fig. 4) from Parkham village, 14 miles off Muttra, which is one of the very few statues in the whole of India, assignable to the Maurya period (*Cat.* p. 27). Magnificently conceived it expresses an immense material force in terms of sheer volume, and is informed by an astounding physical energy, which asserts itself like the dominant force of a hero in an epic.

The Parkham Yaksha is one of a distinct icon-group which is familiar to us by about ten specimens equally colossal, four originating from Muttra (amongst which one more, the Yaksha from Baroda village, is exhibited behind the Parkham Yaksha), and is a representative specimen of the old indigenous art otherwise known as the Ancient National School. Dr. Coomarswamy says about it that the technique is primitive in so far as the conception is frontal and symmetrical, but treatment of the drapery and

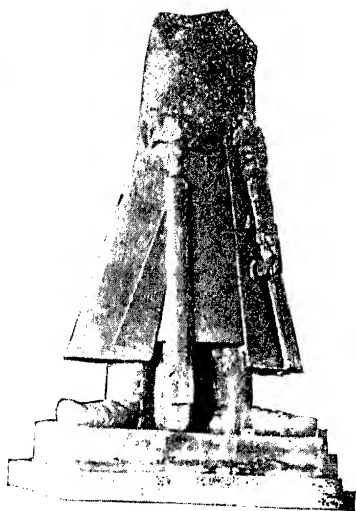


Fig. 3



Fig. 4
Yaksha from Parkham



Fig. 5
Sunga Yakshi J. 2 on a Guhyaka



Fig. 6
Cross-bar with a Carved Medallion

other details is already sophisticated. According to him this Yaksha type is the immediate source of the early Buddha images of Muttra (*Art News*, p. 36) of which the plastic and decorative elements have been handed down in Kushāṇa art. Prof. Jayaswal identified this figure as a portrait statue of the Śāisunāga king Ajātaśatru, but scholars decipher the inscription differently and there is little doubt that the statue is that of a Yaksha probably established in a guild of Maṇibhadra (*Maṇibhada pūge*).

Amongst antiquities on our left is remarkable the beautiful railing pillar (J. 2) of the Sunga period. (Fig. 5.) It is complete in all respects, made octagonal in its central portion by the chamfering of its edges and has three mortices on each side. The railing may be defined as an enclosure of stone round a *Stupa* or *Chaitya*, and it formed a familiar architectural pattern for monuments of the early period. Its Sanskrit name *Vedikā* points to its descent from the bamboo enclosures round sacrificial fire-altars of the Vedic times. The historic railing as known to us consisted of the following parts :

(1) *Stambha* or *thaba*.—The upright pillar which had three mortices on each side, and was generally carved with a variety of floral and animal patterns, religious scenes and profane “scenes de genre”, Yakshas, Yakshīs,

dryads and a large number of beautifully posed female figures.

(2) *Sūchī*.--The transverse bar or the cross-bar three of which were fixed between sockets of the two pillars.

(3) *Ālambana* or *piṇḍikā*.--The base in which the upright post was fixed.

(4) *Ushnīsha*.--The coping-stone intended to keep the upright posts in position.

The female Yakshi on our pillar wears a conspicuous head-dress and elaborate ornaments such as earrings, necklaces, armlets, bracelets and anklets. She is carved in the act of unloosing her girdle, is covered with transparent muslin, and stands in the attitude of dance on the head of a grotesque crouching dwarf (*guhyaka*).

On the side bench along the west and north walls are shown some fragments of cross-bars and pillars, belonging to the Sunga period amongst which of great aesthetic merit is the cross-bar fragment No. L. 22 showing a beautiful female head inside a full-blown lotus rosette. Upright No. 191 shows inside a medallion (Fig. 6) the horse-faced Yakshi Assamukhi "who dwelt in a rock-cave in a vast forest at the foot of a mountain and used to catch and devour men that frequented the road." The artist has shown her subdued by affection for a young male (*pada-kusala-mānava*) with whom she is in dialogue.

On this bench a group of four figures deserves special attention, as it illustrates the worship of symbols (Fig. 7) a feature prevalent in Early Buddhist Art, when the Buddha was not represented in a human form. Fragment No. 438 shows a *Dharma-Chakra*, Wheel of Law, which points to the Preaching of the First Sermon at the ancient Rishipattan or Sarnath. Relief No. I. 10 represents the worship of a *stūpa* by three devotees who have brought three parasols as their present for the *stūpa*. The *stūpa* was a funeral mound generally of gigantic dimensions, erected to enshrine the relics of the Buddha, or his great disciples or some distinguished Arhat. Relief No. 130 shows the *stūpa* being worshipped by flying *devas* who carry garlands and probably belongs to the Indo-Scythian period. The upper panel on a jamb fragment (No. 1516) of the Sunga period depicts in relief a *Chaitya-Vriksha* similar in design to the big Besnagar *Kalpadruma* of the Indian Museum. The Tree is enclosed within a square Buddhist railing, in the corners of which are planted parasols dedicated to the *devatā* of the Tree. Small Jamb No. H. 12 showing Buddha and four Lokapalas has been juxtaposed in this series as it shows how in course of time the human form of the Buddha had taken the place of the *Dharma-Chakra* and other symbols, though the composition remains

identical. Along the north wall we see a frieze (No. I. 4) (Fig. 8) carved with three figures of ascetics seated before their thatched huts (*Parna-śālā*) with *Kamaṇḍalu* and fire-altar. The scene is placed in a hermitage in which antelopes are also introduced and probably depicts some unidentified Jātaka. On the east bench is a slab (No. 99) carved with a Dampati consisting of a Yaksha and a Yakshini (Fig. 9), on whose hand is perched a parrot, the vehicle (*vāhana*) of Kāmadeva, and below is carved an elaborate foliage to impart romance to the composition. The Yakshas were a class of dryads or genii presiding over vegetation and fertility. According to Dr. Coomaraswamy these Yakshas have only a 'superficial and arbitrary connection with Buddhism; in themselves they are joyous, sensuous and life-enhancing conceptions, and are fully realized as such in plastic treatment.' Near by is another frieze (No. I. 38) of about the beginning of first century A.D., carved with a city-gate flanked by two towers, from which a male holding a garland wearing the characteristic *mukuta* is marching out with a party playing music. The presence of the city points to the headman of the procession being a *Śreshthī* or guild-president.

In front of this is fixed on a free pedestal the cross-bar fragment (No. 1341) from the Gayatri Tīla (Fig. 10) which is carved on both sides with



Fig. 7
Buddhist Symbols and the Buddha

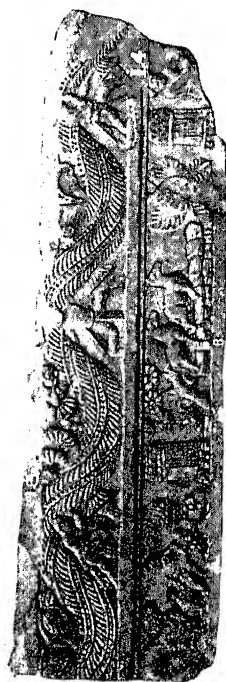


Fig. 8
Scene in an Asrama [1-4]



Fig. 9
Yaksha and Yakshini with a Parrot *Vāhana* of Kāmdeva

the figures of a richly caparisoned (*chitra-uttarachchhada*) elephant and mounted by two riders. The finish of the composition is supremely exquisite and bears testimony to the high achievements of Muttra artists in the second century B.C.

In a line with this cross-bar has been fixed the perfectly carved railing pillar (No. 586) engraved with two complete lotuses and a Jātaka scene in the uppermost half rosette identified by M. Foucher as representing the Jātaka of the Worst Evil (Fig. 11). He writes, "Its simple style of decoration precludes any doubt about its belonging to the old Indian school still free from the influence of the Gandhara one. We have to deal with the usual type of the Brahmanical anchorite known to us through so many replicas and easily recognizable by his heavy chignon, his beard and his short garments. He is seated on a kind of rolled-up mat (*brishī*) at the door of his round Parṇa-śālā. He is engaged in an earnest conversation with four wild inhabitants of his jungly hermitage, a crow, a dove, a kneeling doe and a coiled snake . . . The Jātaka story relates to the discussion on the nature of the worst evil, which took place amongst four monks of the Jetavana monastery. Love is the worst of evils said the first. Hunger, said the second. Hate, said the third. Fear, said the fourth. The dispute was referred to the Buddha who said, "Your reasons

do not go to the core of the matter. All evils come from the fact that we have a body. Love, hunger, hate and fear as well as other sufferings are felt by a being only because he has a body. The worst of evils is to have a body. Final repose comes from *Nirvāṇa* which is the supreme beatitude." As is usual in the Jātakas the Buddha connected his decision with a past legend which runs thus: In olden days four creatures, which were living together in a cave discussed the same subject. It is irresistible passion (*Kāma*) which is the most dangerous of evils, said the dove. It is hunger (*lobha*) which throws one into nets or snares, said the crow. It is envenomed hate (*dvesha*) said the snake. It is perpetual fear (*bhaya*), said the deer. "No", said an ascetic who had been listening to them, "the worst of evils is to have a body." (J. B. O. R. S., 1920, page 470). On our pillar, the Buddha is the ascetic and the four monks the four creatures.

In Court A, there are two table show-cases. In the first case is arranged on little clay stands a selected group of Muttra terracottas, which belong to the Pre-Maurya, Maurya and Sunga periods. Found in enormously large numbers and distributed over many Museums, a good lot of them having reached the Boston Museum, the Muttra terracottas have pushed back the tradition and history of its art by about 500 years



Fig. 10
Sunga Period Cross-bar

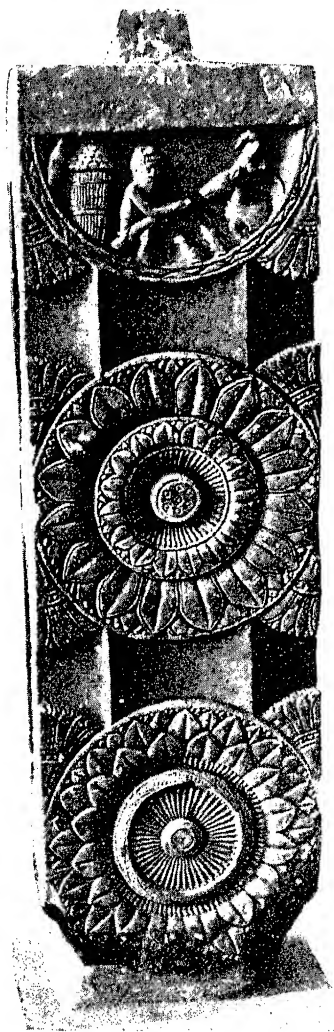


Fig. 11
Railing Pillar showing Gātaka of the Worst Evil



Fig. 12
Early Pre-Maurya Terra-cottas



Fig. 13
Late Pre-Maurya Terra-cotta.



Fig. 14
Early Maurya Terra-cotta



Fig. 15
Late Maurya-Sunga Terra-cotta.

prior to the Maurya period. It has been said that the earliest of them reveal such archaic features of technique and style as relate them with similar objects from the Indus Valley and other ancient sites. They are made of hard grey clay and are modelled by hand. In those of the earlier pre-Maurya period (Fig. 12), the nose is produced by pinching and the eyes are incised and diamond-shaped, in some cases the face has an animal rather pig-like appearance. In later figures approaching the Maurya period (Figs. 13 and 14), the features are adequately represented with no trace of the pinched up nose, other characteristics being oval eyes, with the pupil indicated, heavy large round earrings, conspicuous navel, and a girdle which conceals the Mount of Venus. The faces which have a rather disturbing loveliness, are pressed in a mould, and though intended to be looked at only from the front, the figures are complete sculptures in the round. Very remarkable in this group are a number of male heads in which the beard is indicated by indentations and the moderate turban is worn always with a Kulah-like protuberance or crest on the left side. This group reveals ethnic features of a foreign people, probably the Iranians. When we come to the Sunga period (*ca.* 175-72 B.C.), we find that completely moulded plaques replace the modelled figurine. One

ancient matrix or mould is also exhibited together with a sample figure pressed in it. The most common type is a feminine divinity (Figs. 16, 17 and 18) fully clothed in a tunic and dhoti, but despite the clothing particular care is taken, as is also the case in much of the Sunga and early Kushana stone sculpture, to reveal the details of the sex very clearly. One Fig. (1197A) represents the *abhisheka* of goddess Lakshmi by two elephants supported on tall stems of lotus flowers. Of other common examples are the male and female couples illustrative of productive pairs (*mithunas*), and also Atlantes dwarfs (Fig. 19) and dwarfish males with conspicuous genitals (Fig. 20).

In show-case No. 2 are miscellaneous objects which include old animal figurines, pottery, three sets of ancient moulds used for casting punch-marked coins (*Kārshāpaṇa* or *purāṇas*) which were in general use from about 600 B.C. or earlier, up to the Kushana period. A very early brick from Mora village is inscribed as *Jivaputāye Rājābharyāye Brihāsvātimita dhitu Yasamatāye Kāritam*, i.e. made by order of the Rājābhāryā Yasomatī, daughter of Brihaspatimitra, who should be identified with the Sunga king Bahasatimita whose coins have been found at Kosam and Ahichchhatra and whose daughter was probably the wife of the ruler of Muttra.

In the space between the show-cases are displayed reliefs showing scenes from Buddha's life. The four major scenes of Lord's life are his Birth at Lumbini, Sambodhi at Bodhgaya, First Preaching at Sarnath and Death at Kusinagar. Relief No. H. 8 is a remarkable representation of the Parinirvāṇa incident, in which Buddha is lying on a couch between two śāla trees surrounded by his disciples and some princely figures. The man seated in meditation is Subhadra, Buddha's last convert. Scene H. 11 shows Indra paying homage to Buddha in the Indrasaila Cave at Bodhgaya after he had subdued *Mara* or Passion. Indra with his elephant Airavata occupies a place on the left side of the Buddha, which as in Gandhara was the place of honour in Muttra art.

In front of this is a Torāṇa beam (architrave) of late Sunga period (No. M. 1) fixed on two high jambs, a very important specimen, showing on its obverse side a colonnade of a palace, in which there is a central gate flanked by two square towers and a series of eight similar gates, four on each side. There are nine principal figures of males looking through these gates with folded hands, and besides them between the pillars and in the balconies are a number of females and subsidiary couples. Under the colonnade is a border of the Buddhist railing to which is attached

a fringe of suspended bells. On the reverse side the scene is laid in the interior of a Vihāra showing nine typical Buddhist monks going to receive their food in their begging bowls, in whom we may recognize the erstwhile princely figures having exchanged the comfort of the palace for the discipline of the monastery. The faces of these Buddhist monks foreshadow both in style and plastic form the human face of the future Buddha image, the last seated monk being very similar to the Buddha figure relieved on fragment No. H. 12 described above in which the *Lokapalas* present a similar begging-bowl to the Buddha. So when the worship of symbols came to be substituted by the images of the Buddha, these monkly figures supplied a ready made type. In the right corner of this Torāṇa beam we see a group of three figures of religious significance, viz. a pillar, a Stupa and a Bodhi tree.

Court A.—South.

From here begin the images and sculptures assignable to the Kushana period (c. A.D. 1 onwards). First in a row of three pedestals is shown a bowl (No. 260) supported on the head of a caryatid male figure, obtained by Rai Bahadur Pandit Radha Krishna from the Jamna Bagh, where it was being used for watering cattle. In olden days a certain person presented it to the

Mahopadesaka teachers in the *Vihara* of the Goldsmiths of Muttra. The second sculpture (N. 1.) is a miniature *stūpa* of which only two portions called drum and dome (*amḍa*) now survive, but which must have originally been fixed in a square basement, and carried on its top a cubical mansion of god's house (*harmikā*) penetrated in the middle by a metal post (*yashti*) with crowning parasols.

Near this is the square basement (No. 1605) of a somewhat bigger *stūpa*, which is carved on its four faces by sixteen Buddha figures depicted in *abhaya*, *dharmachakra* and *dhyāna mudras* or poses of hands. Over it is placed a round *stūpa* drum, which illustrates in eight panels the following eight scenes: (a) birth and first bath at Lumbini, (b) attainment of knowledge at Bodh-gaya, which event is rendered by showing Buddha's victory over Māra and his daughters, (c) turning of the Wheel of Law in the presence of five monks at Sarnath, (d) Parinirvāṇa at Kusanagara, (e) Buddha meditating in the Gandhakuti at Jetavana in Sravasti, (f) Buddha's descent from the Heaven of thirty-three gods where he had gone to expound the Dharma to his mother, (g) presentation of the alms-bowl to Buddha by four Lokapālaṣ, (h) Buddha worshipped by Indra in the Indraśaila Cave near Rajagriha.

On our right is a fine example of a tympanum of a gateway (I. 1) dateable in or about the first century A.D., which shows a combination of sculptured Buddhist symbols and Buddha and Bodhisattva images, carved in the spaces between concentric arches. Of symbols we notice Buddha's head dress (*ushnīsha*) worshipped by gods on one side and his alms-bowl on the other. The spandrels and remaining spaces are filled by *garuḍas* and *makaras*. Bodhisattva is Buddha before his attainment of knowledge and as such he is depicted in stone with princely dress and ornaments.

Along the west wall on our right side is shown an image (C. 3) of a corpulent male figure (Fig. 21) representing either the god of wealth or caricaturing a typical wealthy man (*dhanapati*) of the Kushāṇa period, kept in position by a fastened scarf and possessed of such intrinsic humour as is suggestive of his completely oblivious indifference towards poverty.

Adjacent to it are placed the lower portions of two seated female statues (F. 8 and 144) representing the Mother-Goddess Hārītī, wife of the Buddhist god Pāñchika, playing with her children. Next are Yakshas Vajra-pāṇi, Padma-pāṇi, Moggara-pāṇi, etc.

In the middle of the Court stands on a free pedestal the big *Yūpa* or sacrificial pillar,



Fig. 16
Mother Divinity with Fish
Symbol



Fig. 17
Sunga Female Divinity



Fig. 20
Sthy Phallic Dwarf



Fig. 18
Terra-cotta Bust of Sunga
Period



Fig. 19
Atlantes Dwarf Terra-cotta



Fig. 21
Kubera, Lord of Wealth or *Dhanapati* [C-3]

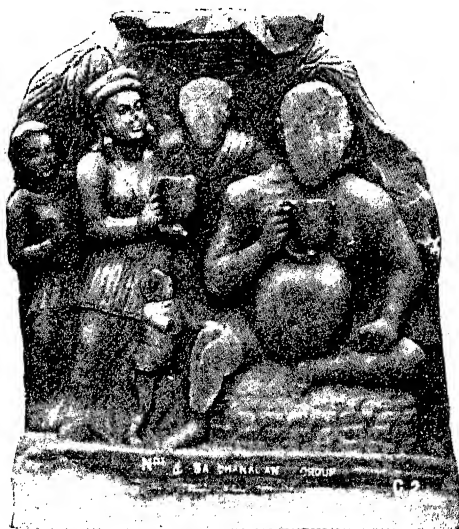


Fig. 23
Kubera Enjoying *Āsava* Drink



Fig. 22
Yūpa or Sacrificial Pillar

discovered in a pair by Pandit Radha Krishna in 1910 from the bed of the Jamuna. This religious pillar was dedicated by a Sāmavedī Brāhmaṇa of the Bharadvāja Gotra in order to commemorate the *Dvādaśa-sattra* sacrifice (a vedic ritual lasting for twelve days and symbolizing the course of the sun covered in one year), performed by him in the 24th year (A.D. 102) of the Kushāṇa Emperor Vāsishka. Round the middle portion of this *Yūpa* (Fig. 22) is triply coiled a rope (Sans. *raśanā* or *mekhlhā*) ending in a loop to which the *pasus* were tied, and near its upper end is a cubical projection (*chashāla*) much resembling the cubical mansion or god's house (*harmikā*) of the Buddhist *stūpa*, on which the Yajamāna (sacrificer) in his upward ascent to heaven seated himself in order to be mingled with the gods in a heavenly seat (*nākasada*). The mystic symbolism of the Vedic *Yūpa* may be further explained by recognising in the *raśanā* to which beastly instincts were tied, the *Kuṇḍalinī* of later literature, in the thick top garland the wreath of the two Aśvins (*pushkara-sraja*) and in the entire structure the *sushumṇā* which is said to terminate in a bend in the brain. The Muttrā *Yūpa* supplies a forceful corrective to the fallacy that the progress of orthodox Brahmanical religion suffered any abatement or interregnum during the peaceful Kushāṇa period intervening the Sunga and

Gupta epochs. The fact, however, is that the Kushāṇa period was just the age when the grammar of the Bhakti movement became definitely settled and the iconographic conceptions of Hindu divinities like Viṣṇu, Sūrya, Śiva, Brahmā, Saraswatī, Durgā Mahishāsūramardīnī, Indra, Kubera, Balarāma, and Sapta-Mātrikas came to be clearly developed and recognized, and in this effort the artists of Muttra played no mean part as is evidenced by a number of Kushāṇa Brahmanical sculptures in the Muttra Museum.

That there were special gifts intended for acts of piety to the Brahmanas is proved by the inscribed *Puṇyaśālā* Pillar (No. 1913), fixed opposite the *Yūpa*, which was dedicated by a Kushāṇa governor of the eastern regions (probably of Muttra) in the year 28 of Huvishka (A.D. 106). The inscription records a perpetual gift (*akshaya-nīvī*) for the merit of Devaputra Shāhi Huvishka and those who loved him and for the whole land. 550 and 550 (1,100) *purāṇa* coins (a name of the ancient *kārshāpaṇa*) were perpetually endowed with two guilds, and from their monthly interest daily alms were to be given in the form of *sattu*, salt and other eatables, placed at the door of the *Puṇyaśālā*, to the helpless (*anāadhanam*), hungry and thirsty, and once in a month on the 14th bright day, one hundred Brahmanas were also to be fed.

In this Court along the east wall are arranged miscellaneous sculptures which include amongst others some *stūpa* basements and a relief showing infant Krishna being borne across the Jumna by his father Vāsudeva, the river being marked by some aquatic animals. Railing fragment No. J. 24 shows in the upper panel an ornamental high-roofed building illustrating to us the architecture of an early Buddhist Chaitya or temple, and in the lower panel a very early Buddha or Bodhisattva seated in Adhyamudra under a Bodhi tree and resembling in face the Buddhist monks depicted on beam M. 1 described above. Next to it are five Bodhisattva images, one uninscribed (188) and the rest bearing inscriptions which designate them as Bodhisattvas. No. 1558 is dated in the year 20 of Kanishka and No. 1602 in the year 23 of the same ruler. It is peculiar with these images that they do not exhibit the iconographic difference of the Buddha and the Bodhisattva, i.e. the Bodhisattva does not wear royal apparel and ornaments. From a study of these images and of others like A. 1 in B Court, it appears to be fairly certain that the earliest attempts for giving Buddha a human form were directed to sculpturing him as a Bodhisattva. In this way people thought that they were not departing from the traditional symbol-worship of the Buddha's form. The representation of the future Buddha or

Bodhisattva was permitted even in the old art of Bharhut and Sanchi, where in scenes from his own life Buddha was unrepresented in human form, except through symbols, but in all Jātaka scenes the Bodhisattva was visibly represented as man or animal. It was the work of Muttra artists to take the Bodhisattva figure out of the Jātaka composition, and give him an independent image, which soon became very popular. On this bench is also the fragment of a large-frieze illustrating the '*Sarva Buddhas*' of inscriptions or all previous and future Buddhas.

At the entrance of Bay No. 1 stands a huge railing pillar (No. J. 1, ht. 6'—7½") carved with a female figure wearing a scarf tied round her waist, ornamental bead-girdle, bracelets and anklets, and holding an umbrella in her hand [*chhatra-vāhinī*.] In the upper panel is a scene from an eye-ward of an animal-hospital, like of which appear to have been established by the Kushāṇa rulers, treading in the footpaths of their Maurya predecessor the illustrious Asoka, in whose imitation they also convened a Buddhist Council. An ape is diagnosing the ailment in the eye of a Yaksha, and another ophthalmic surgeon recruited from the same class, has the instrument wallet by his side and is performing a delicate operation upon the left eye of an owl, who is perched on a soft padded stand.

In the centre of the Bay is shown the so-called Bacchanalian group (C. 2), found by Mr. Growse in 1873 in a mound at Palikhera (Fig. 23). The obverse shows Kubera, Lord of the Yakshas and god of wealth, seated on mount Kailāsha and enjoying an *āsava*-cup in company of his wife. Kubera is dressed in a dhoti and shows the usual abdominal development, but the lady is clad in a long-sleeved jacket and a skirt falling down on the feet which are shod with plump shoes. On the other side, Kubera exhibits the effect of deep potations and is supported by his wife and attendants. Similar compositions depicting Kubera quaffing off from a cup that is readily replenished by an attendant female are common enough in Muttra art, and not only Yakshas but Bacchanalian Nagas too, were very popular. These so-called Bacchanalian sculptures of Muttra evidently belong to a large class of Buddhist works of art, represented by the 'scènes bacchiques' of Gandhera.

In this chamber are also shown on high side benches various detached heads of Tirthankaras, Buddhas and of miscellaneous figures. Remarkable are the two heads (157 and 1599) wearing a two-horned headdress. Head G. 34 is covered with a closely fitting helmet and is probably of an Indo-Greek soldier. There are also four Kushāṇa heads wearing the typical conical cap

(*tigra-khauda*); two of these have monograms, and No. 1252 has also a crescent.

On left side of the entrance to this hexagonal chamber is a tall door-jamb (*torāṇa-vedikā*) on which an inscription of the time of Swami Mahā-Kshattrapa Śoḍāsa (c. 81 B.C.) throws great light on the early history of Vaishnavism in Muttra, as it speaks for the first time of "the great shrine of the blessed lord Vishnu" (*Bhagavato Vāsudevasya Mahāsthāna*) (A.S. Memoir, No. 5, p. 191).

Court B north

In the beginning of this Court first to meet the eye are two majestic statues of the Mathura Buddha (A. 63) and Bodhisattva (A. 40) of the Kushāṇa period, carved in the round. These free standing figures suggest a stylistic continuity of the old colossal Yakshas of Parkham type. This relationship is very much evident in the magnificent Bodhisattvas of the Lucknow and Sarnath Museums, both originating from Muttra.

In the rectangular corner nearby are exhibited a number of typical Kushāṇa Buddhas seated on pedestals. Attention is invited to an image No. 1557 which is the first dated example of a Buddha-pratima (inscribed in the year 22 of Kanishka or A.D. 100) and which shows for the first time on pedestal a seated Bodhisattva wearing royal headdress and ornaments. This is a

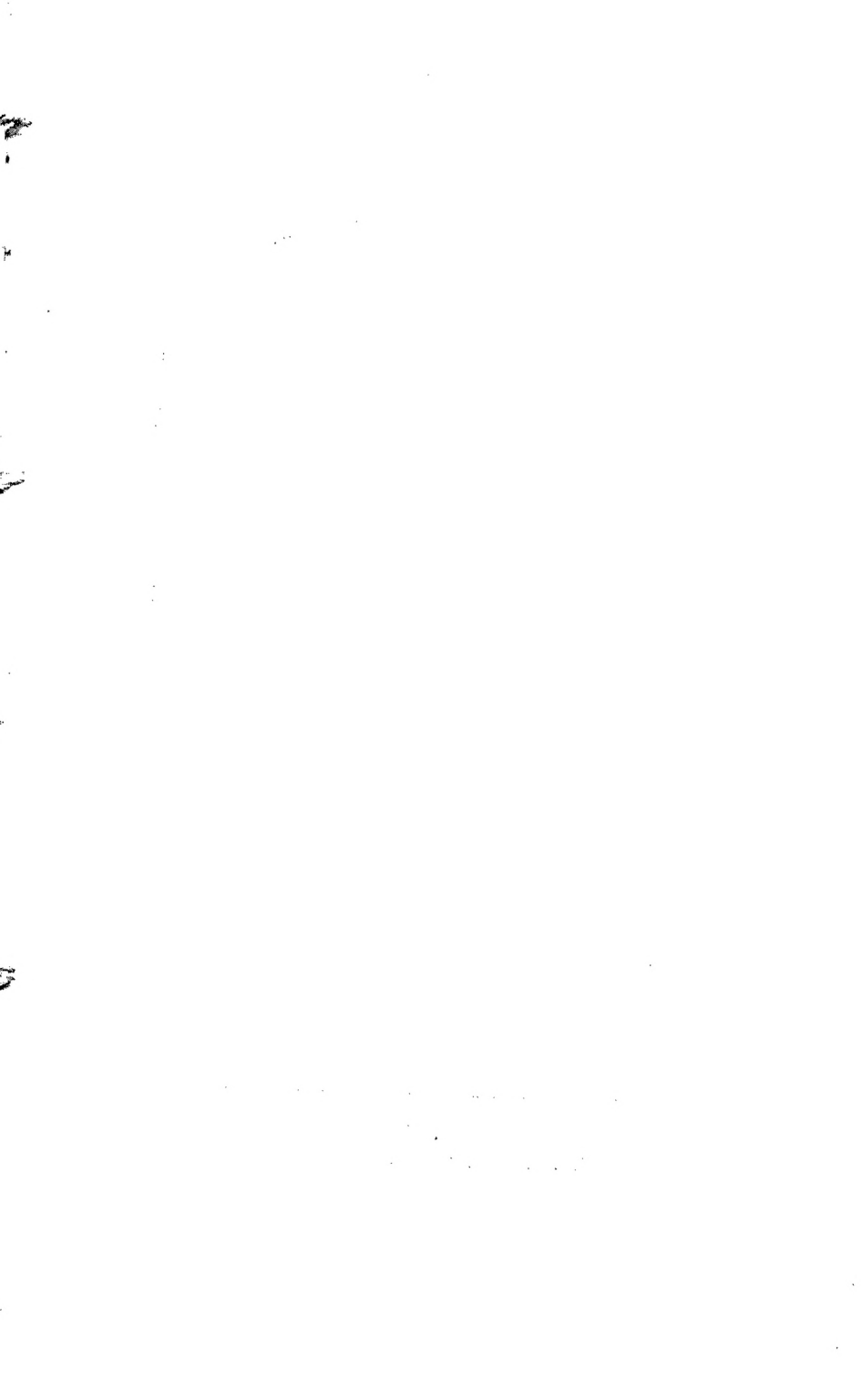




Fig. 24
Perfect Bodhisattva from Katra [A-I]

deliberate expression in sculpture of an iconographic change which was fast developing in the monastic Bodhisattva type. Henceforth the cleavage between the two will wax and in about three centuries time a number of hierarchic Bodhisattvas will emerge with crystallised names and forms.

Seated Bodhisattva No. A. 45 and torso No. A. 46 are also very interesting as they display those elaborate ornaments including an amulet string, found generally on Gandhara sculptures. In a direct line opposite this corner is exhibited a finely carved seated Buddha image (A. 1 from Katra) called Bodhisattva in the inscription (Fig. 24). The Buddha's person is marked with auspicious symbols characteristic of a great man. He wears his monastic robes and is seated under a Bodhi tree in *abhaya mudra* (imparting protection). Though not dated it should be an early image belonging to first part of Kanishka's reign.

In about the middle of this rectangle is fixed a Torana architrave (M. 3) which shows on the obverse three things, a temple of the Bodhi tree (*Chaitya-vriksha*), a model of a typical Kushāna *stūpa* and a *Dharma-Chakra* supported on three lions. On the other side is the scene of Indra paying homage to the unperturbed Buddha in the Indrasaila Cave with his companion the Panchasikha Gandharva and some heavenly nymphs.

A statue of unusual interest in this Court is the goddess or queen (Fig. 25) made of blue schist, which is a stone quarried in the mines of Swat Valley in Afghanistan. The statue originated from the Saptarshi-Tila on the Jumna, which also yielded the famous Lion-Capital of Śoḍāsa bearing Kharosthi inscriptions. A plausible view about this image is to take it as the portrait of the Agra-Mahishī (Chief-Queen) of Mahā-Kshatrapa Rājula and mother of Kshatrapa Śoḍāsa, who dedicated a *stūpa* and Sanghārāma at this site. She was a daughter of the Kamboja country (*Kambojikū*) and her rich Greek costume is just what might have been expected.

Court B south half

The portrait statues of the Kushāṇa emperors standing in the centre of B Court have been described already. Next to these along the wall on our right are two statues of the Sun god. Surya No. 269 from the Kankali-Tila depicts the god squatting in a two-horsed chariot and dressed in the fashion of Kushāṇa kings. The trousers, tunic and Gilgit boots point to a borrowed origin of this form of the sun in Indian iconography. Figure no. D. 46 is similarly dressed but here Indianisation is more in evidence, for the number of horses is four and the solar orb is also indicated. It may be mentioned that we have already had in old Indian art on a railing pillar at Bodhgaya the

representation of Sun seated in a chariot drawn by four horses (A.S.R., Vol. III, p. 97, pl. XXVII, fig. 1). In course of time the number of horses will become seven and the theme will become completely harmonized with the spirit of indigenous mythology.

Q. 2 is the specimen of an inscribed Āyāgapaṭṭa (Tablet of Homage) dedicated by the courtesan Vasu. Numerous Āyāgapaṭṭas have been found from the Kankali-Tīla at Muttra and are now deposited in the Lucknow Museum. We may define "an *Āyāgapata*" as an ornamental slab, bearing the representation of a Jina or some other object of worship, and the term may be appropriately rendered by "tablet of homage or of worship," since such slabs were put up in temples, as the numerous inscriptions on them say, for the worship of the Arhats. Among the Jainas they probably went out of fashion at an early period, as the inscriptions invariably show archaic characters and are in no case to be dated" (Buhler, *Ep. Ind.*, Vol. II). The present slab is inscribed in characters of the first century B.C., and is carved with a nice example of a Jaina *stūpa*, which is similar in all respects to the Buddhist *stūpa*. It is significant to remember that "the early art of the Jainas did not differ materially from that of the Buddhists. Both sects used the same ornaments, the same artistic motives and the same sacred

symbols, differences occurring chiefly in minor points only. The cause of this agreement is in all probability not that the adherents of one sect imitated those of the other, but that both drew on the national art of India and employed the same artists." (*Ep. Ind.*, Vol. II, p. 322.) This similarity is wonderfully illustrated on the vast number of railing pillars excavated from the Jaina establishment at Kankali-Tila and various other Buddhist sites. In antiquity Jaina art is as early as the Buddhist art. Even at Muttra there stood two Jaina *stūpas* at the Kankali site, one of them at least in the second century B.C. and the other in the century following it. An idea of the high achievements of the Jaina artists of Muttra may be had by looking here at the colossal Tirthankara image (B. 1) posed in classical majesty. The image belongs to the Gupta period as is evident by the richly carved halo of four concentric bands. Two steles (B. 67 and 68) carved on four sides with four Tirthankaras (*Pratimā Sarvatobhadrikā*) represent a style of composition popular amongst the Jainas.

In the rectangular corner on our left hand are arranged images of Jaina Tirthankaras mostly of the Kushāṇa period. The Jaina images invariably possess a lozenge-shaped symbol known as *śrīvatsa*, and later on adopted in Vishnu iconography. Special attention is drawn to an inscribed



Fig. 25
Queen of Blue Stone from Gandhara [F-42]



Fig. 26
Nāga-rājñī [F-2]



Fig. 27

Asoka Tree and Squirrel Reverse of Nāga-rājñī
(F-2)



Fig. 28

Door-jamb of Kushāṇa Period
[no. 186]

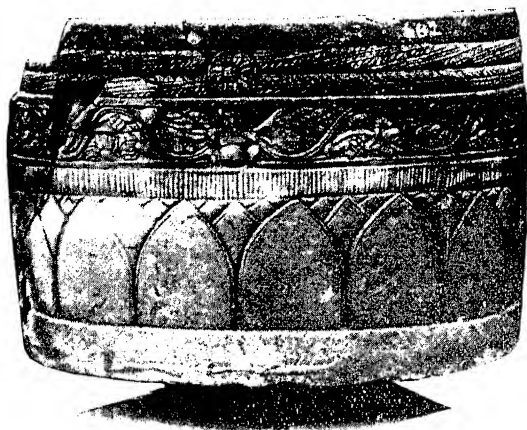


Fig. 29

Big Stone Bowl (Bhikshā-Pātra) no. 662

pedestal No. 1914, dated in the year 84 (A.D. 162) of Kushāṇa Emperor Vāsudeva, which mentions the name of a female donor as Okharikā. This name also occurs in a Muttra inscription of the year 299 which reckoned in the older Saka era of 123 B.C. gives the time of Okharikā as A.D. 176, a striking proof of the coincidence of Kanishka's era with A.D. 78, the basis of reckoning adopted here.

In the rectangular space before Bay 2, we have an interesting sculpture (F. 2) depicting the Queen of the Nāgas, Nāga-Rājñī (Figs. 26 and 27) as a central female with five subsidiary females emerging from out of her shoulders. This conception of the Nāgas and Nāgīs with five or seven hoods or human heads was a favourite theme with the artists in the Kushāṇa period. The first three centuries of the Christian era witnessed a new orientation of ancient Yogic conceptions of *Sādhana* and *Samādhi*. This task was accomplished in terms of an elaborate Paurāṇic mythology, which became the precursor of such magnificent classical poems as the *Kumarasambhava* of Kālidāsa. Under the thick but certainly penetrable crust of fantastic myths was sheltered the spiritual wealth of the age and it is impossible to understand the contour of the Hindu Renaissance in the succeeding Golden Period without first understanding the spiritual motive-force to which

it conformed. In this sculpture the central Nāgī (Serpent-Power) has been conceived to manifest her force through the channel of five senses represented as five females. In other compositions the number of super-attendant females is seven marking the seven vital airs which idea is connected with the contemporary Sapta-Mātrikā slabs (F. 38). It was left to the option of the artist to invest the principal figure with the requisite number of either hoods or heads.

We can see a number of Nāgas and Nāgīs of this period in the hexagonal chamber called Bay 2. The central one is the full sized Nāga from Chhargāon whose powerful coils are indicative of much restrained force. On the back is an inscription of the year 40 of Huvishka's reign (= A.D. 128) recording the installing of Nāga by two friends on the bank of their Pushkariṇī. Bas-relief No. 211 inscribed in the year 8 of Kanishka, shows the serpent god called Bhumināga between two Nāgīs. I. 9 is a relief showing the famous Buddhist Relic *stūpa* of Rāmgrāma which was guarded by the Nāgas against the attempt of Asoka to take forceful possession of its relics.

In front of the Chhargāon Nāga along the opposite wall is the image (B. 4) of Jaina Tirthankara R̥shabhanatha or Ādinātha dedicated in the year 84 of King Vāsudeva by a *kutumbinī* or matron. Both amongst the Jains and the

Buddhists the majority of images have been dedicated by devout females for the welfare and happiness of their family.

On the right side of Ādinātha is a typical door jamb (No. 186) of the Kushāṇa period (Fig. 28), which shows in its upper panel a male dressing the hair of his mistress (*veṇī-prasūdhana*) and in the lower another toilet scene. Nearby are two big stone-bowls (97 and 662) which were either worshipped as the begging-bowl (*bhikṣhā-pātra*) of Buddha (Fig. 29) or placed in the Saṅghārāma to receive voluntary alms for monks.

Court C

In the entire middle space of Court C stand in a picturesque arrangement the famous Saka-Kushāṇa railing-pillars of the Muttra School. The aesthetic beauty of the *Yakshīs*, *Vrikshakūs* and *Vana-devatās* (dryads and sylvan deities) on these upright posts has won unstinted praise from many art-critics and has made the Kushāṇa (30) art of Muttra so loveable. Here we see females standing under blossoming Asoka trees intent on making them burst into efflorescence (*dohada-karma*) (Fig. 30) at the simple touch of their delicate feet, some engaged in gathering flowers (*pushpa-bhañjikā*) with outstretched hands from the overladen twigs hanging low, others busy in toilet-scenes, and still others enjoying tricks with unwary cranes. Their pleasing

variety is at once relieving. In continuation with these we may have a look at sculptures along the west wall on our right side where miscellaneous female statues of the Kushāṇa period have been exhibited. Fragment No. 1509 illustrates a familiar literary idea of a female after bath rinsing out drops of water from her tresses, which a crane (Fig. 31) is swallowing perhaps mistaking them for drops of rain. The lower portion of an image showing half of a female seated on a high stool with a peacock looking up to her face may be taken as the plastic representation of another poetic idea of a lady with her peacock whom she trains at times in the art of dancing. It is not possible to identify this with Saraswati as the peacock has never been her *Vāhana*. She might, however, have been Kaumārī, the female energy of Kārttikeya.

In the rotunda of this Court stands on a pedestal a female figure (F. 5) carved in the round, probably a Yakshī, her crude features marking it out as a survival of the older facial types. The big parasol (*chhatra*) over her head comes from the village of Ganeshara and probably crowned the *stūpa* of that site. It was a fashion during Kushāṇa and Gupta periods to instal parasols over important images, and a very beautiful one was found at Sarnath crowning the Muttra Bodhisattva of *Bhikṣhu* Bala. On the right

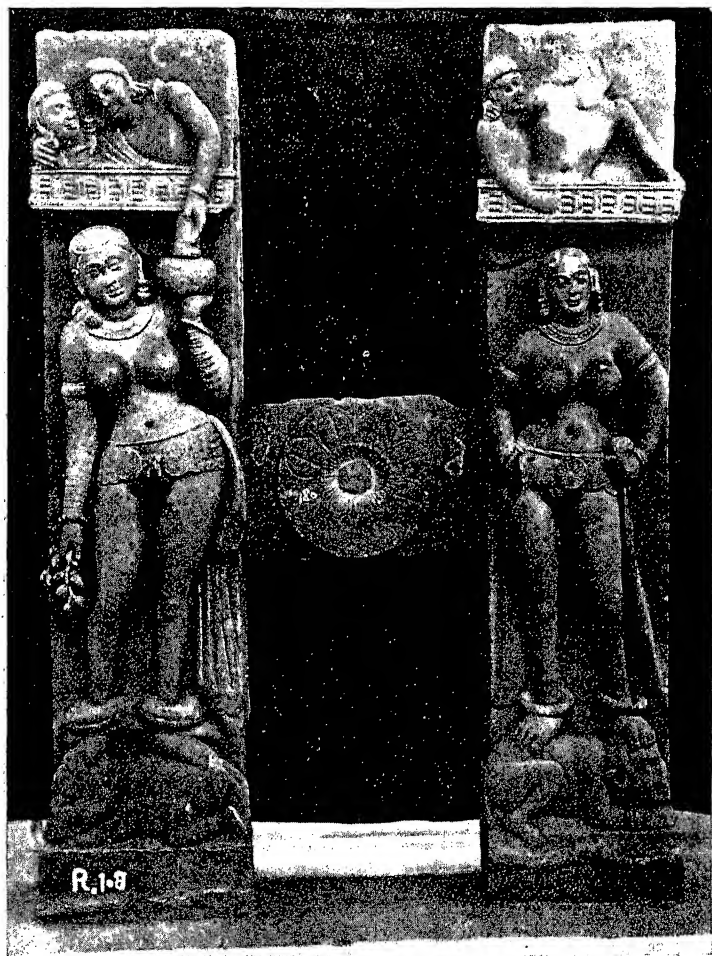


Fig. 30
Railing-Pillars of Kushāṇa Period from Bhūteshwara

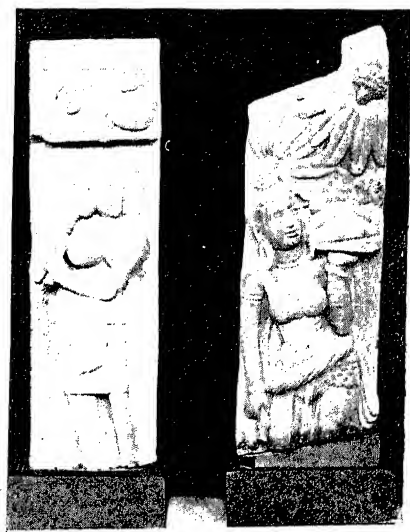


Fig. 31
 Woman and Crane (1509)
 Female *Parichārikā* (369)



Fig. 32
 Kachchhapa and Utūka Jātakas

wall in the beginning of this Court may be seen the following antiquities :--an ornamental frieze (I. 2) showing a garland-bearing Cupid or Yaksha, a big basrelief (F. 3) showing a Nāgī between two spearmen or body-guards (*āyudha-puru-shas*), a slab of three Hārītī figures (F. 34) which when complete must have represented the full panel of Seven Mothers, and a single Hārītī (F. 30) with a multitude of twenty-six children carved on her pedestal and sides. Two seem to have been lost on the proper left side from the original number of twenty-eight Yakshas who were sons of Hārītī according to the *Mahāvamśa* and *Lalita-vistara*. This relief is valuable as affording plastic evidence of a tradition. Hārītī originally was a cruel ogress but under the influence of Buddha's teaching, her heart became filled with tender affection and she began to be worshipped as the presiding deity over fertility and child-birth. She also features as the wife of Pāñchika or Kubera, Buddhist god of wealth.

Behind the big parasol are two railing fragments representing Jātaka (Fig. 32) stories. J. 41 shows in the Ulūka Jātaka the anointing of an owl as the king of winged creatures, and J. 36 represents a scene in the Kachchhapa Jātaka in which the loquacious tortoise was beaten to death by the villagers. Here may also be seen an

important iconographic document (Fig. 38) carved as a big relief showing the Seven Mothers between two guardians and belonging to the second century A.D. Brahmanical images are a noteworthy feature of the Kushāṇa period.

On the next bench some important inscriptions have been displayed. The glass show-case contains a plaster-cast of the Muttra Lion-Capital inscribed with Kharoshthi epigraphs, which was found from the Saptarshi Tila in Muttra but of which the original is now exhibited in the British Museum, London. As said above, the inscriptions on it refer to the dedication of a *stūpa* and *Saṅghārāma* by the Chief Queen of Mahā-Kshatrapa Rājul, and also of some land to the Guhā Vihāra by her son Satrap Śoḍāsa (81 B.C.) in honour of the Sarvāstivādin monks, who were a branch of the Theravada section devoted to original doctrines of the Buddha. When in the great Kukutārāma of Pāṭali-putra the contending parties of the *Therāvāda* (*Hinayāna*) and the *Mahāsaṅghikas* (*Mahāyāna*) could not unite on doctrinal matters, the former seceded and settled in Kashmir and Gandhara, where they grew into an influential community. We learn from this document that for expounding the Therāvāda doctrines to the rival Mahāsaṅghika savants of Muttra a distinguished dialectician was imported from the city of Nagara

in the north-west. But history tells us that the struggle ultimately ended in a victory for the Mahāsaṅghikas, who survived as sole occupants of the field at Muttra during the Kushāṇa period. The next two are also Kharoshthi epigraphs. No. 1270 is the Muttra Elephant Inscription from Rawal on which we read *Sastakhadhatu*, meaning "the Collar-bone relic of the Lord." We read in the *Mahāvamsa* that Sumana, son of Asoka's daughter, returned from Ceylon to India for taking some relics of Lord Buddha to be enshrined by the king of that Island in a *stūpa*. He came here, received the relics and then went to Indra's palace where the Buddha's right collar-bone was handed over to him. With that he returned and the relic was placed on a state elephant. This is the scene relieved here. Its discovery at Muttra is a bit surprising as the legend about the fetching of the collar-bone relic has not hitherto been traced outside of Ceylon. Inscription No. 1271 coming from the same village, is an ancient copy of the Shakardarra epigraph found in the North-West Frontier Province and mentions a ferry at Śalātura, or modern Lahor on the Indus, birth-place of the grammarian Pāṇini. In a small glass-case near this is a Sanskrit inscription from the royal gallery of Kushāṇa portrait-statues, *devakula* at Mat. It states that the grandfather of Mahārāja Rājātirāja

Devaputra Huvishka who was steadfast in the true law (*satya-dharma-sthita*) ; had built a *devakula* which became dilapidated and fell down. Having observed this a certain state official who was chief of the Bakan tribe and son of a *Mahā-danḍa-nāyaka* had the *devakula* repaired or renewed for the increase of the life and strength of the Mahārāja Rājātirāja Devaputra Huvishka. The last line refers to some arrangement of charity in favour of the Brāhmaṇas and daily guests.

In front of these inscriptions fixed on a pedestal is an inscribed pillar-base (*Kumbhaka*) discovered from the Huvishka Vihāra at Jamalpur. Forty-seven Kumbhakas of this kind have so far been brought to light in Muttra art.

In about the same line are also three *Sarvato-bhadrika* Jain images from the Kankali Tila. The fourth image in each is canopied by Nagahoods, the symbol of Tirthankara Parswanatha. Their inscriptions supply valuable information about the ancient history of Jain religious organization at Muttra by giving us the names of various religious schools, their divisions and sub-divisions (*gaṇa kula sākha*).

Bay 3.

The succeeding period has been called the golden age of Indian history. The artists of the



Fig. 33
Buddha, the Enlightened One.



Fig. 34

Bodhisattva Avalokiteshwara of Gupta Period [E-6]

preceding Kushāṇa period worked with a wild inspiration to produce in a ponderous prolific manner. Their aim was to discover unexplored regions and bring them under the might of their plastic sovereignty. But things changed with the advent of the Gupta epoch when art began to take an introspectional turn. In place of the exultation attending discovery, we meet with an experience of happiness born of knowledge. As Dr. Coomarswamy has put it: 'In place of the eagerness and naivete of youth one recognizes richer, riper and more intellectual graces.' And this is nowhere better illustrated than in the famous Gupta Buddha (A. 5) of Bhikshu Yasa-dinna, standing in Bay 3 (Fig. 33). For its psychophysical identity or the unification of inner and outer expressions this sculpture has for ever remained unsurpassed.

In a line drawn straight from Buddha (A. 5) and facing it stands a Bodhisattva (E. 6) of the Gupta period (Fig. 34), which for its spiritualized aesthetic expression equals in all respects the Buddha just described. Its contemplative serenity relates this image with the well-known classical example of Padmapāṇi Bodhisattva painted at Ajanta. Though the forearms are lost in this case, yet in all probability he carried in his hands a lotus, and should, therefore, be identified with Padmapāṇi Bodhisattva also called Avalokiteswara,

who presides over the present *kalpa*. He is shown crowned with an elaborate Gupta parasol carved with three bands of lotus, scroll and cable designs. On the right and left sides of the Bodhisattva are two Kubera figures of the Kushāṇa (C. 31) and Gupta (C. 5) periods (Fig. 35).

Court D—North half

In the centre of the first row in this Court is fixed a big head (B. 61, ht. 2'-4") belonging to some colossal Jaina Tirthankara image, which reveals most of the classical features shown above. The inscribed pillar on the left (No. 1931) is one of the most important historical documents preserved in the Muttra Museum. It is dated in Gupta year 61 = A.D. 380-81 and refers to *Bhattaraka Maharajadhiraja Sri Chandra Gupta*, a worthy son (*satputra*) of Emperor Samudra Gupta, as the reigning emperor. Its aim is to record the installation of two Saiva temples by the noble Uditāchārya who was tenth in descent from the illustrious preceptor Kasyapa. In the end it invokes Bhairava, god of the terrible sceptre (*ugra-danda-nāyaka*) and is, on the whole, an important document for the early history of Saivism.

In our left corner may be seen Jain Tirthankara images of the Gupta and post-Gupta



Fig. 35
Kuverās of Kushāṇa and Gupta Periods

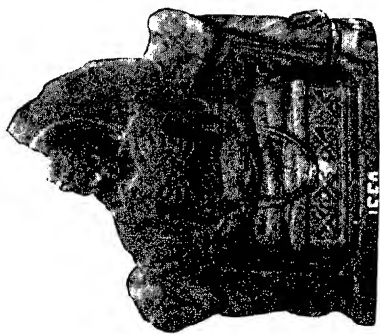


Fig. 37
Ascetic Buddha and the Dīpanikara Jataka Gandhara Stone



Fig. 36
Jain Tirthankaras of the Gupta Period

periods (Fig. 36). Standing image No. B.33 possessing a beautifully carved halo is a very perfect and fine piece of the fifth century A.D. Similarly seated Tirthankara No. B. 6 speaks of a high standard for the Jain art of this period.

In this Court show-case No. 3 displays some selected Gandhara statuettes and reliefs of the Muttra Museum. Specially noticeable is the ascetic Budha (No. 1550) obtained about a hundred years ago from the village of Mohali, the ancient Madhupuri (Fig. 37). Buddha became very much emaciated as a result of his performing very severe penances for six years at Bodhagaya. He ultimately gave up this course of excessive physical torture in search of the Middle Path. On the other side is a relief (No. 1543) showing the Dīpaṅkara Jātaḱa and originating from the same site. In show-case No. 4 have been shown some of the terracottas of the Kushāṇa and Gupta periods, along with some later seals from the Vihara mound, Farrukhabad, engraved with the Buddhist creed. Specimens of Kushāṇa floor tiles obtained from Bajna village are also worthy of notice.

On our right side on the wall bench are arranged miscellaneous images and sculptures of the Gupta period. Though limited in number they are sufficient to make us familiar with the fine quality of the Brahmanical sculptures of this

period. Special attention is invited to an image of Kārttikeya (No. 466) mounted on his peacock whose plumage has been rendered in the fashion of a halo at the back of the deity. Iconographically the most important feature is the *abhisheka* of Skanda being performed by the Krittikās holding inverted jars on the head of the god. They are represented here as two women each with three heads. According to the Skanda Purana the six Krittikās (Pleides, the asterism of Agni) were in the ascendant when Skanda was born and hence they are metaphorically spoken of as his mothers. Kārttikeya was the accepted national god during the Gupta epoch. Statues Nos. 1559 D. 1, and 513 are strange examples in the growth of Surya iconography as they exhibit different ethnic types with *kulah* caps and crescents. Small pillar No. 2083 is a typical specimen of the Gupta period showing foliated work, small fret border, *āmalaka* torus and pearl festoons.

Court D—South half

An interesting sculpture is the Mukhalinga (No. 516) of Siva having five faces, named as *Īśāna*, *Tatpurusha*, *Aghora*, *Vāmadeva*, and *Sadyojāta*. The face on the top was called *Īśāna* facing in an eastern direction but is broken in the present example. This Pañchamukhī Sivalinga purported to visualise the same spiritual conception as the fiveheaded Nāgas and Nāgīs

described above. Muttra art is also very rich in Ekamukhi Sivalingams belonging to the Kushāṇa period. It has been said that the Kushāṇa king Wīma prided in calling himself a Māheshwara, and the same may be said of Emperor Vāsudeva, whose coins bearing the two armed figure of Siva have been found in large numbers. Of about the early Gupta period is another image carved on both sides and showing Siva-Parvati (No. 2084) standing against the Nandi bull. Siva and Parvati both hold the buds of *Nilotpala* and appear to be in erotic sentiment.

Behind this pedestal is a miniature medieval temple (No. 247) in Dravida style. On the left bench may be seen some architectural pieces as Navagraha lintel and door-sil. Muttra could not boast as an artistic centre in the medieval period. Its achievement was only modest as compared with the southern centres of the Pallavas, Chalukyas and Rashtrakutas. Some specimens of this age may be seen in the Brahmanical sculptures on the right bench. In Bay 4 image No. D. 47 represents a graceful figure of Krishna lifting Govardhana mountain, and being assignable to the Gupta period on stylistic grounds is the earliest image of Krishna hitherto found at Muttra except the Vāsudeva-Krishna scene of the Kushāṇa period shown in Court A. The rest of the images are of about A.D. 1000. The two

Vishnu (379 and D. 37) images showing the deity in Dhyāna mudrā are very beautiful examples of medieval sculptures, spiritual enough to cast the devout worshipper into a state of exalted consciousness. Image No. D. 22 showing the god Brahmā and his wife Saraswatī with two swans as their vehicles carved below, is an uncommon sculpture, for Brahmā is usually depicted alone.

D. 24 is a very rare image of the god Agni whose place in the classical and medieval pantheon was not at all important. Flames rise out of his shoulders and a ram-faced male (*mesha* his vehicle) stands on his right. We also find this device of indicating the flames on an image of the Yaksha called Vaisravana of the Kushāṇa period, found from the Kankali Tila and now in the Lucknow Museum. Vishnu image No. D. 35 of black stone is in the style of south India and shows both Lakshmī and Saraswatī standing on either side of Vishnu. A goddess called Mahishāsurmardinī Durgā is seen in image No. 541. Her popularity in the Kushāṇa period was only next in degree to that of Buddha and Kubera.

Court F

The Central Hall comes to an end in a short triangular space called Court F. Here some fragmentary Brahmanical sculptures of late medieval period have been shown. The two

temple lamps made of *ashtadhatu* are comparatively of recent times.

Besides these there is also a large stock of reserve sculptures which count amongst them a considerable group of Brahmanical statuettes ranging in date from the Kushāṇa to the medieval period. They may be seen on application to the Curator.*

* A copy of the Catalogue of the Muttra Museum by Dr. J. Ph. Vogel, published in 1910, can be had from the Curator's office on payment of Rs.3-8 only.

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